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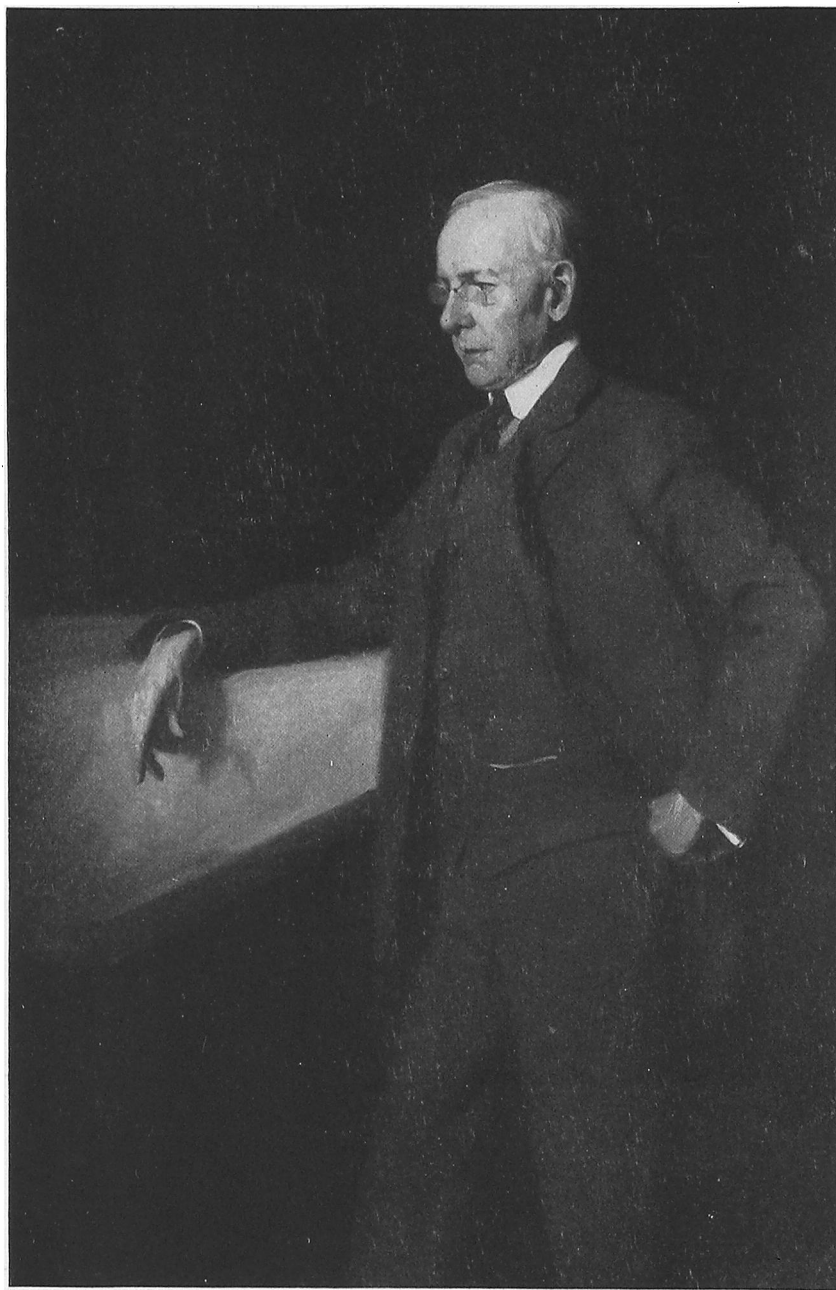
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PORTRAIT OF LOUIS H. SULLIVAN
By Frank A. Werner

—Courtesy Art Institute, Chicago
Awarded the Mr. and Mrs. Frank G. Logan Medal.



WILD ROSE INN
By Karl A. Buehr

Awarded the Edward B. Butler Prize.
—Courtesy Art Institute, Chicago

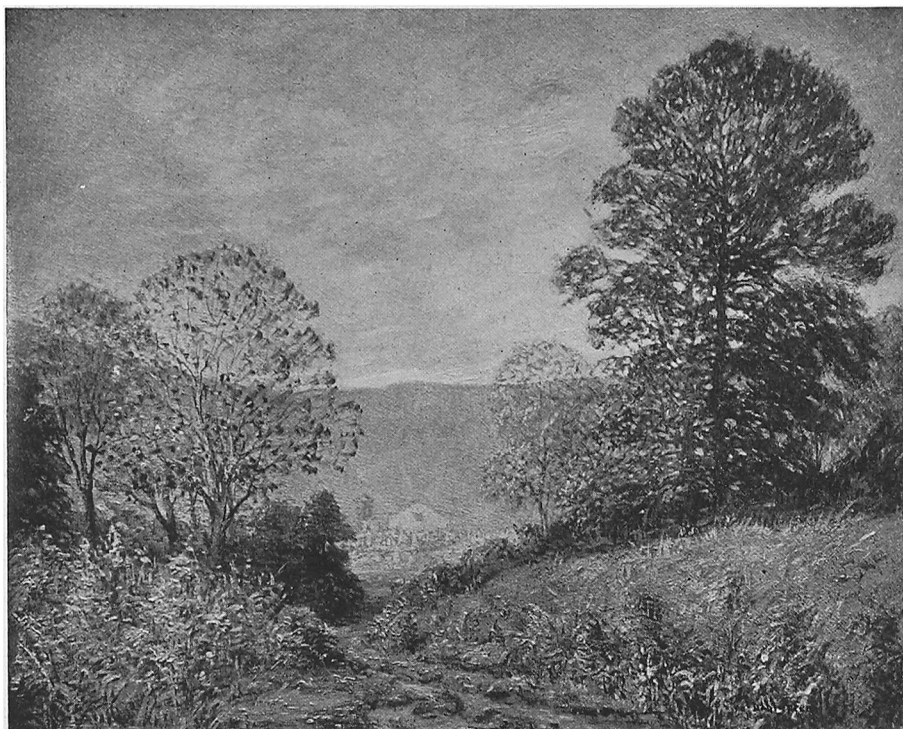
Twenty-third Annual Exhibition of Chicago Artists

By FREDERIC PAUL HULL THOMPSON

THE twenty-third annual exhibition by artists of Chicago and vicinity, which opened on February 13th at the Art Institute to extend until the end of March, served to demonstrate that whether or not our city always succeeds in holding the artist whose ability has been recognized it is surely entitled to credit as the nursery of new talent. Many men of national and international reputation have laid the foundation of their careers here and not a few of them have elected to remain with us. The catalog of the Chicago Show this season is full of new names, names of those who

are starting on the climb, first to local eminence and, later, to the coveted recognition of the world. That an exhibition so largely representative of the younger set should display such breadth of view and such uniformity of excellence is a tribute to the inspiration which may be found in this environment.

This show, as a whole, however, is not devoted to the new school or to any particular theory or tendency in art. On the other hand it offers the widest possible variety of styles and methods, and this betokens the breadth and toleration which the



AUTUMN MORNING
By Charles W. Dahlgreen

Awarded the Mrs. Julius Rosenwald Prize.
—Courtesy Art Institute, Chicago

society has sought to encourage. In the room devoted to the modern movement one saw the newer type of art but the exponents thereof appeared reserved for the most part, their works being always rational and often beautiful. While the prizes were divided between the older and younger elements the more important ones, as one might naturally expect, fell to well known exhibitors. The portrait of Louis Sullivan, which won the Logan Medal for Frank A. Werner, is a characteristic performance, low-toned, dignified and a true likeness. Mr. Werner is a tasteful painter with the faculty for grasping those essentials which express personality. Arvid Nyholm's portrait of Dr. Walter Haines is in much the same manner and full of spirit and life.

Cecil Clark Davis has three aristocratic portraits, two of men and a small canvas

of a girl in golfing attire with a Gainsborough landscape background. Her study of Lionel Barrymore is graceful, distinguished and decorative, a finished interpretation of the man. Anna Lee Stacey is also a woman portrait painter of prominence whose representation in this exhibition consists of five canvases. Among these are two portraits of young women which are a rare treat. Another woman painter of distinction is Pauline Palmer, who shows both landscapes and portraits. Of the latter "Baby Mine" is an intimate and sympathetic study of mother and child. There is a wonderfully tender and defiant look in the eyes of the woman as if she would say to life: "This much is mine and nothing shall take it from me." This canvas is notable for beauty of color, good composition and compelling sentiment. The han-

ding is loose and easy and the utmost simplicity is maintained throughout concentrating attention upon the main theme, the feeling of oneness between the two figures.

Carl Bohnen proves himself a portrait painter of rare endowments, for his war picture entitled "With the first poilus to defend France" is a work that thrills and is not easily forgotten. A crowd was to be seen in front of it at all times, an admiring and interested little band of spectators. Nor is it theme alone which accounts for the appeal of this canvas to popular fancy, rather it is the manner in which that theme is played up, the understanding that has seen the soul of a race and painted its vast yet vivacious courage as typified by a single figure. This is a true portrait of a real man and yet in a way, too, it is France, an epitome of her armies. There is a graceful carelessness about it that fascinates with a suggestion of indifference to danger. The other two canvases by this artist are alike remarkable showing a thorough mastery of the means of expression.

Walter C. Brownson is comparatively a new-comer with a single contribution, a portrait entitled "Cecilia." This picture is unmistakably a speaking likeness of a real individual and yet it is also a good decorative arrangement, interesting from a technical standpoint of line, color and composition. It is a study of our time, fit to rank with the work of the English portrait school as studies of theirs, yet in no way does it resemble them.

The portrait of a young lady by E. Martin Hennings is thoroughly painterlike, with



THE SILENT FISHERMAN—Courtesy Art Institute, Chicago
By R. Fayerweather Babcock

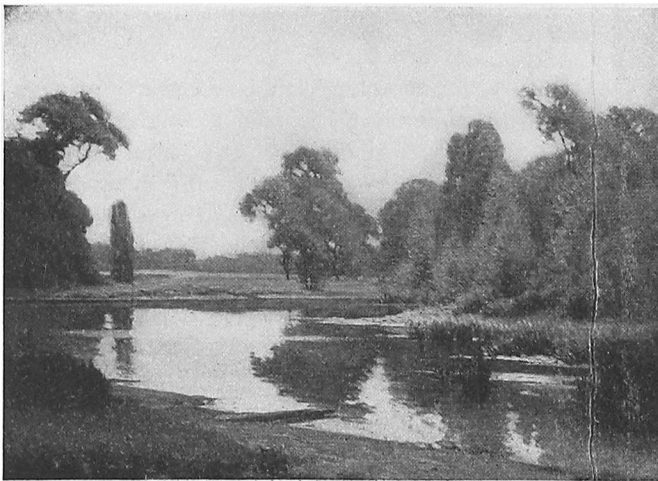
a daring color scheme so cleverly managed as to achieve harmony through its balance of brilliant and dark hues. The texture of the clinging blouse of vivid canary and the modeling of shoulder and arm beneath its silken folds are feats which tell of technique brought to perfection through adequate training. A small head inconspicuously hung is, however, a finer work of art, dark toned and serious, as are Hennings' best things, and full of a ripe, rich beauty.

Oskar Gross has three figure pieces in this show which tell the story of his ability to catch real people in wholly natural poses free from self-consciousness. It is as



A BIT OF SPRING
By Gerald A. Frank

—Courtesy Art Institute, Chicago



SEPTEMBER MORNING
By Frank C. Peyraud

—Courtesy Art Institute, Chicago

though we surprised his subjects rather than that they have been arranged in tableaux for our benefit. One of the pictures in this exhibition, entitled "A Bite," belongs to a series of subjects of street scenes in Chicago and depicts three boys cutting up a watermelon at a fruit stand on a hot summer's day. The charm of warm sun, humid atmosphere, and of the delicious expectancy of the little fellows intent upon the prospective feast, ably combine an idyll of city streets in summer time. Quite different is his portrait of a girl in an old-fashioned gown and bonnet strolling through the meadows with an arm full of field flowers and accompanied by a red setter. Here we have summer in the country as a nice contrast to his study of the same season in a big town.

A Mastro Valerio is all that one would hope or expect from such a name. The best traditions of a land anciently glorious in art take on new life in his work. His is the grace of the Latin and the unerring skill of a worthy descendant spiritually, if not actually, of old Italian masters. "Contrasts," from his brush, is a joy to behold, for the sturdy young sculptor and the beautiful auburn-haired girl who stand contemplating the little figure upon which he apparently has been working, are delightfully painted. This canvas is a joy to behold, a thing to ponder on, while his

portrait in this exhibition marks the rise of a new star in our artistic firmament.

Eda Sterchi and Beatrice S. Levy go in for modernity as applied to portraiture. Type, pose and color in the latter's work show a breaking away from the ideal of the merely pretty. Eda Sterchi employs the poster method with good effect, flat masses of dull soft color lighted with brighter touches among which one always remembers a characteristic rose coral. Her work has charm and interest and the smartness of the up-to-date.

The portraiture of Joseph Kleitsch adds dignity to this show. He will be remembered for striking work in several former exhibitions at the Institute where his contributions have always been noteworthy.

His characterization of Charles F. W. Nichols is most successful and a work of very fine tonal qualities. It is so like the man and so beautifully handled that it inspires prophecy of a brilliant future.

The Municipal Art League prize was awarded to a portrait by Wellington J. Reynolds which has been seen before at the portrait show in the galleries of Carson Pirie Scott & Co. The sitter is a well-known journalist and the artist has, with true comprehension and the vivacious style for which he is noted, given us a true impression of her alert charm.

Marie Gélon Cameron shows a commend-



PORTRAIT OF A YOUNG LADY —Courtesy Art Institute, Chicago
By E. Martin Hennings

able portrait of Dorothy Dyrenforth Aurrachet. It is admirably drawn, composed and painted with a good understanding of the effective use of touches of black in a decorative scheme. It also possesses the elegance and taste which are so essential to the success of a painter of beautiful women.

A very small picture in this show, which was the recipient of a large amount of comment, was "1869" by Jennie Van Fleet Cowdery. This was one of the most original performances in the whole show and gave a surprise even to the artists. The naive little figures in their hoopskirt gowns

of the most brilliant colors walking across grass of the most vivid green with trees in the background of the same hue known rather to art than nature, were surely daring, yet the spots of color kept their places so well that the entire work proved a delight.

Three panels representing St. Francis of Assisi by Edith Jane Bacon were also unusual. There was a beauty about these which had been wrought without resorting to the mere charm of archaic treatment and symbols.

The landscape showing had a mark set for it in the exhibition by The Friends of Our Native Landscape which immediately preceded the Chicago Show. Despite this it held its own very nicely. Carl R. Krafft had several canvases all ashine and ashimmer with the gold and rose of dreams and the glory of his genius. For sheer loveliness it would be difficult to surpass the large picture in this show which sold for such a satisfactory figure on the day of the opening reception.

The finished performances of Frédéric M. Grant are also to be numbered among the treasures of this exhibition. "United

States Mail" features an airship in a dramatic yet unobtrusive manner. A golden beach, blue waters and cloud-canopied sky compose a lovely setting for the figures of the bathers and these elements would constitute a good picture in themselves. Centered just beneath a cloudrift in the lofty heavens hovers a phantom of flight, a thing to thrill and fascinate. It is as if we stood with the throng at the water's edge and saw it from their standpoint. We seem to hear the beating of wings and pulse with wonder for man's achievement. This picture was awarded the Joseph N. Eisendrath prize which was recently established and for its first appearance surely well placed.

Carl A. Buehr was the recipient of two important prizes which no one better deserved, as such recognition is due him for his long study of color and the evolution of a method all his own. "Farson's Creek" which won the second Logan Medal, and "Wild Rose Inn" which secured the Edward B. Butler Purchase Fund, are characteristic of his later work in the freshness and beauty of tone and the luminous qualities imparted through his mastery of construction in color. He is undoubtedly a man ahead of his day with theories which may well become the tenets of a new school.

Charles W. Dahlgren also received two awards, well deserved laurels of his many seasons as an exhibitor. Misty moods of silvery morn are the burden of his song, rendered in tones that enthrall. His refined sentiment and subtleties of handling are in perfect harmony with the beauty of early day. "Autumn Morning" secured for this artist the Mrs. Julius Rosenwald Purchase Fund while "Good Morning" carried off the



MORNING—GLOUCESTER
By Wilson Irvine

—Courtesy Art Institute, Chicago

Clyde M. Carr prize. These are restful and beautiful canvases of the kind that grow in grace with long acquaintance.

"The Sombre Forest," by Walter Sargent, could have been better titled, for it does not carry a sombre or gloomy impression. It captured the Englewood Woman's Club Prize and it is an agreeable type of forest interior. The leaf-strewn ground is warm with hues verging to red, brown and golden while the deep pigmentious texture of the surface suggests a high drift of the fallen frost-painted glories of autumn leaves.

"The Snow-covered Road" by Albert H. Krehbiel brought a newly instituted award to an artist whose work may also be seen in the Forest Preserve Shows. It was honored with the Mrs. William O. Thompson prize which was a well-deserved recognition of ability on the part of this artist as a snow painter.

Many of the older men who have won honors in former seasons or were on the juries reserved their work from all competition and this always inspires respect for a magnanimous spirit. Among the high spots of the show one would mention Wilson Irvine's canvases though his reputation is so secure that brilliant performances from him are taken as a matter of course. Every season sees him more firmly established in the hearts of art lovers and he has certainly found his field in New England.

Other fine landscape work is to be seen in the canvases of Frank C. Peyraud which are of a strongly decorative and romantic nature and like all of his pictures, admirably composed and beautiful in color. A

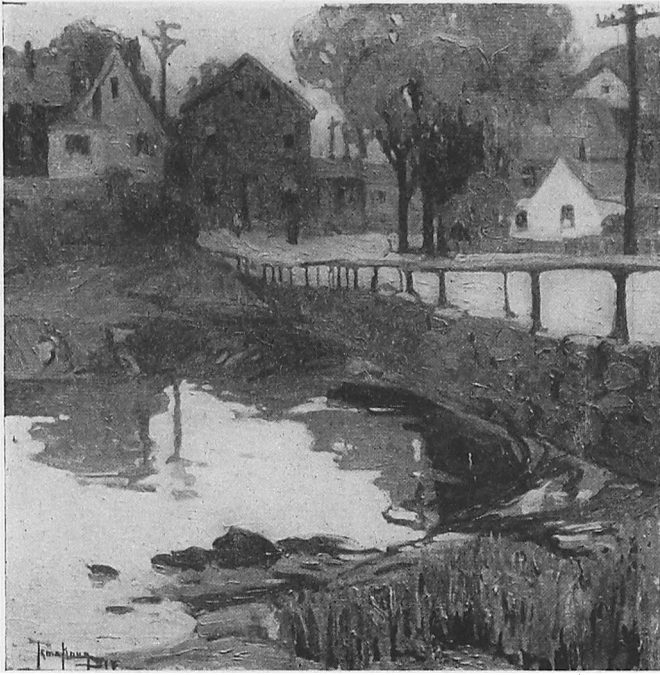


THE CHINESE COAT
By Arvid Nyholm

—Courtesy Art Institute, Chicago

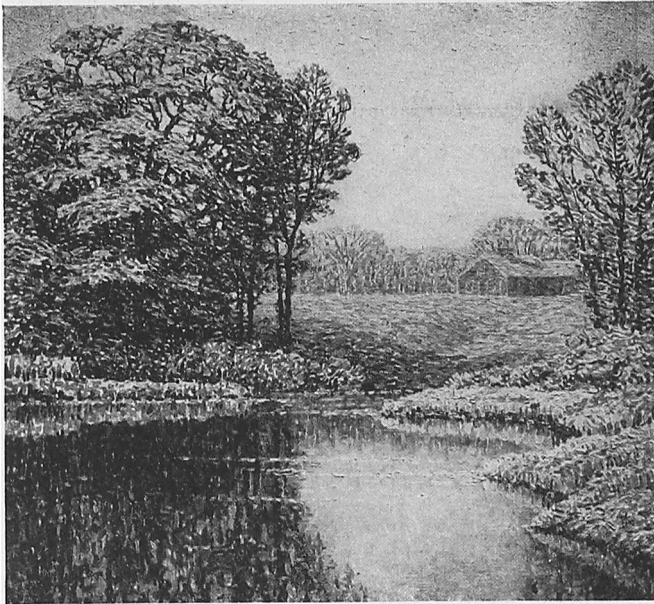
feeling of design is notable in "September Morning," a little something of the dreamy quality of the land of heart's desire. His other large canvas is a strong picture, big in scope and seriously painted. It might even be called the better picture but it is not so loveable—though this may be a matter of personal taste.

John Carlsen has a decorative landscape in this show which possesses the same endowment of charm, so graciously does it bear us away from the weary real to the ever fresh fields of fancy. Blue mists, stately trees and fair meadows in a decorative arrangement produce a restfulness



ACROSS THE CAUSEWAY
By Irma Kohn

—Courtesy Art Institute, Chicago



A JUNE DAY
By Walter Sargent

—Courtesy Art Institute, Chicago

which is one of the greatest accomplishments of art.

Jessie Arms Botke, who has been the idol of the hour since the unveiling of her decorations in Ida Noyes Hall of the University of Chicago, received the medal of the Chicago Society of Artists, an honor, of all, most satisfying. Her work is exquisite and intricate in detail, marvelous as to drawing, rhythmic and pleasing in design to a degree that is unsurpassable. The pelicans which were taken from the present exhibition to be sent east for the Pennsylvania Show were the wonder and despair of fellow artists. Together with an unerring sense of the decorative she possesses a marvelous facility for embroidery-like minutiae, yet she uses this elaboration in an ornate way that is quite her own and which does not disturb the larger values.

Cornelius Botke does formally decorative landscapes with expansive skies, conventional trees, flower-starred meadows and figures in antique attire, combining these elements in a quaint but pleasing vision of the country in a fairybook. Gerald Frank has a decorative manner all his own which is effective in the treatment of a theme chosen from legend or fable. It is their legendary character which impresses us most even in his religious subjects, the beauty of the story, the nice balance of dramatic elements. A deep sea fantasy of mer-

maids, fishes, seaplanes and the like is a particularly acceptable bit of decoration which takes one back to the state of mind of the days when it was easy to believe in mermaids. A still-life of a bouquet of starry flowers is like this artist, just a bit of joy and color telling us that spring is here.

Another happy still-life is Paul Bartlett's pitcher of field flowers which secured him honorable mention. It is pleasing and quaintly eloquent of the fragrance of the summer countryside. The white houses of the little villages which he so loves to paint are much remarked for the quality of color and sentiment with which he has made beautiful this homely theme.

Honorable mention was also accorded Gordon St. Clair for his large decoration "Song at Dusk." This is executed somewhat after the pointillist method, a fact which is only to be noted, however, on careful inspection. The fascination of the work is to be found in its fancifulness and the little sharp accents of light and color in the flickering candle flame of the silken lantern which the nude nymph swings above her head, the orange bill of the black swan floating on the shallow waters through which she approaches and the red trumpets of the bed of cannas against the dusky sky where an enormous red gold moon hangs low upon the horizon.

Frank V. Dudley, whose lonely but lovely dune pictures are so well known among us, is well represented here with some of



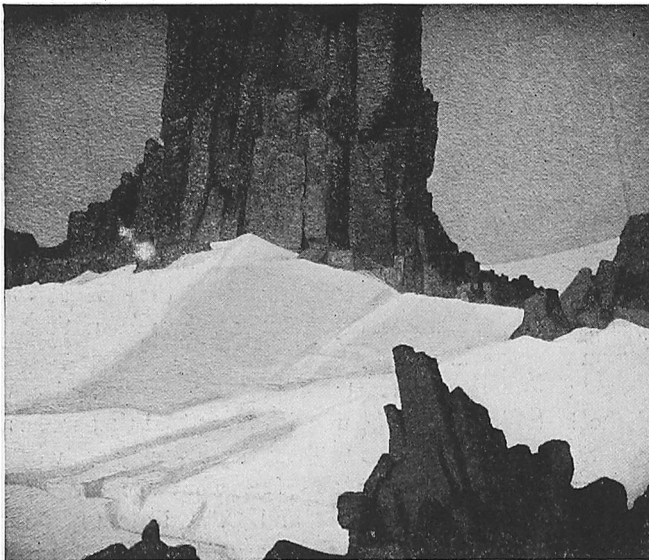
MRS. CONSTANTINE HARCOFF—Courtesy Art Institute, Chicago
By Eda Sterchi

his late works. These studies of the dunes are a valuable contribution to the art and the history of this portion of the country for their beauty is a silent yet powerful appeal for the constituting of these lands of rare natural phenomena into a national park.

Lucie Hartrath paints the rural places 'round about us with an appeal that makes us long to go to them that we may see what she has seen and feel what she has felt. "The red barn" and "The little town in sunshine" tell the story of a love of sunlight and color and the everyday life of simple folk in out-of-the-way places.



PORTRAIT OF MRS. LAZARD—Courtesy Art Institute, Chicago
By Beatrice S. Levy



THE POWER OF GOD
By Raymond Johnson

—Courtesy Art Institute, Chicago

Edward J. Holslag's big "Gloucester Harbor" is powerful and cheerful and full of the feeling of life and motion which has been achieved without the aid of figures. Bright sunlight, vivid color and broad handling produce a moving and breezy effect. A multiplicity of objects and a general feeling of fresh air in motion recommend this picture to those who love the ocean and the life of "the men who go down to the sea in ships."

E. Ames Aldrich's snow scenes with their refined Thaulow technique, their ice-locked waters and silent mill, though slightly melancholy are soft in color and hold their own perfectly beside the brilliant performance of Holslag's, each type of painting seeming to compliment the other. These two canvases are much the best work that this artist has so far exhibited, though his former accomplishments have given him rank as a painter.

Alfred Jansson has some of his wonderful warm-toned snow scenes in this show and it is a marvel that the soft fluffy new fallen looseness of his snows and the gold of his sunset skies hold together so well and are so consistent. He paints winter like one who has loved her long, who is as much at ease in snowy forests as in a steam-heated flat. We do not see her in his pictures through the window but are rather in the snow and of it

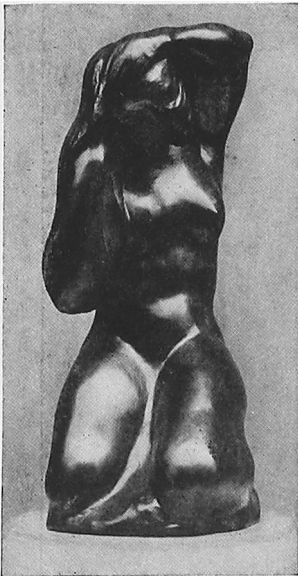
and full of the joy of our environment.

William Clusmann exhibits an entirely new phase of his art in the two examples to be seen here. Surely such progress as he has made in the last two seasons is not to be expected. He seems to have found himself, artistically speaking, for he paints like a new man with a depth and sincerity that carry far beyond the merely charming.

One of the novel features of this exhibition is a sculpture room which has been tastefully arranged by Mr. Rosse of the Institute's Department of Design for the especial purpose of enhancing, by contrast, the beauties of marble and bronze. A pool with floating lilies occupies the center floor space, affording opportunity for the display of a fountain figure in a natural setting, while at the end of the room a niche has been arranged from which a white figure may be seen in pleasing vista through the other galleries.

One of the prizes of the show is especially established for an ideal conception in sculpture and this award was given Antoinette B. Hollister for her work entitled

**GARDEN
FOUNTAIN
FIGURE**
By Clara Leonard
Sorensen



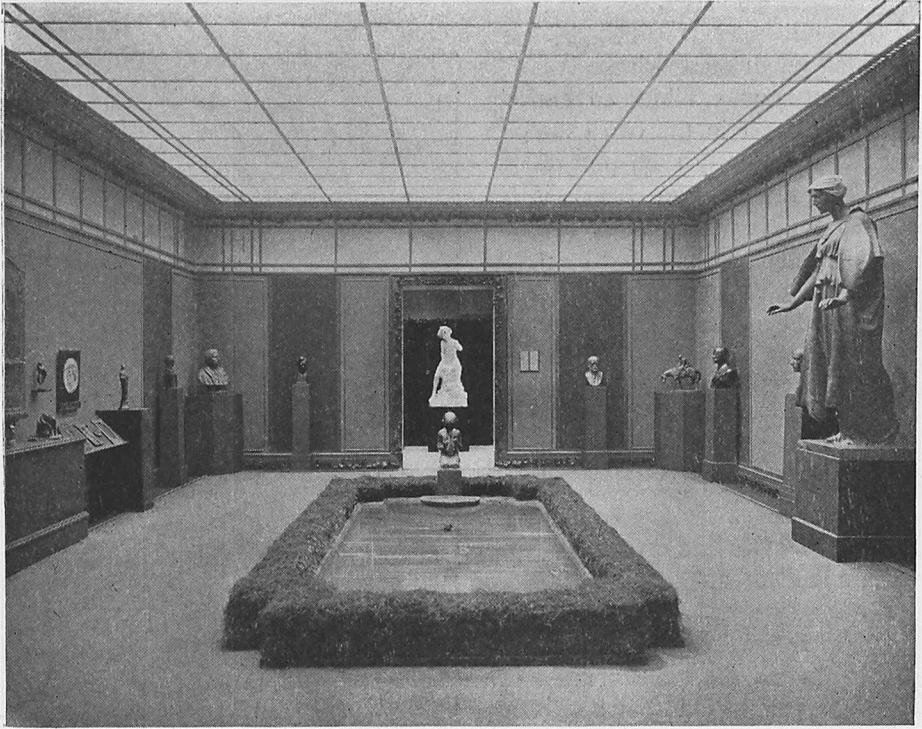
MAGDALENE
By Emil Zettler



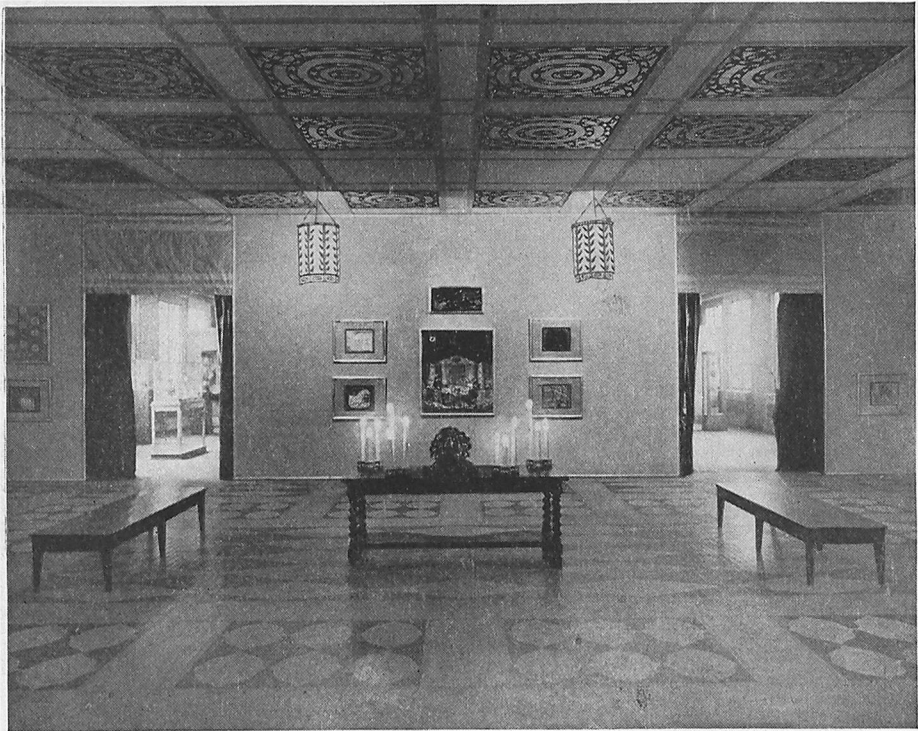
THE MOULDER
By Frederick C. Hibbard



B. S. CABLE MEMORIAL
By Albin Polasek



VIEW OF SCULPTURE GALLERY IN CHICAGO ARTISTS' EXHIBITION



EXHIBITION OF DESIGNS FOR STAGE SETTINGS AND COSTUMES By Hermann Rosse



THE KNITTER —Courtesy Art Institute, Chicago
By Antoinette Hollister

—Awarded the Mrs. John C. Shaffer Prize

"The Knitter" to which one of the members of the jury referred as *genre* sculpture. It is difficult to forget the pull which this work gives at one's heart strings or to analyze and separate it from the aesthetic emotion which it arouses. Perhaps it is that the two are so perfectly blended which makes it a true work of art. A popular theme with the laymen this bust is also approved by those who can study it with the requirements of good sculpture in mind.

A meritorious work is the Magdalene of Emil Zettler which is quite the reverse of the type of sculpture just considered, in that mere beauty of mass, the feeling of volume, the nice spacing and the play of light and shade over its planes are sufficient in themselves. Zettler is scientist and philosopher of the round and whatever he does is accomplished with perfect understanding. Even the least informed cannot but feel in his work the finish and skill which come with a mastery of the means of expression.

Albin Polasek's portrait bust of Frank G. Logan satisfies laymen and artists alike while his tablet for the Cable Memorial is a beautiful conception with a something live and thrilling about it. Frederick G. Hibbard's two works, "The Moulder" and

the "Pioneer Mother," have a very wide range of appeal and are popular beyond the usual lot of sculpture. A model of Katherine Wheeler's equestrian statue of Sir Douglas Haig is interesting at this time. Nancy Cox McCormack's portrait bust of the French consul, M. Barthélemy, is a study of personality with a subtle expression about mouth and eyes that suggests much of the mind and temperament of this descendant of the great Voltaire.

The works of Sylvia Shaw are much admired for their delicacy and the beauty of their rhythmic lines. They show a love of decoration and an interest in the antique. Nellie V. Walker has a model of her latest and most important work, a figure for a monument, and Clara Leonard Sorensen enlivens the exhibition with a vivacious little fountain figure which seems full of the spirit of play. A camouflage medal by Edwin Pearson who has just returned from service, and a new conception of Lincoln as seen by Carl C. Morse in his portrait bust, are works of a patriotic nature of which one might have expected a larger showing this season.

After visiting this exhibition one feels the utmost confidence in the future of Chicago as an art center when the enthusiasm of the public shall have reached an equality with that of the Chicago Society of Artists. If ever that happy moment occurs the glorious dawn of this long heralded future will be at hand.



VIERGE
By Sylvia Shaw